



CENTER OF VISION

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STUDENT
GOVERNMENT
ASSOCIATION

Take A Second

a letter from the team

Take in the world around you. All of it. There's a lot of wickedness in it. You can't seem to go a day without hearing about a new case of sexual harassment, or political discourse further separating us into an increasingly divided nation. Natural disasters, too, wreak havoc across the world as we sit by and still debate their causes. It's so easy to get lost in all of the negativity and problems we face, especially today in our deeply interconnected lives. But that is exactly why we have to acknowledge the positive things in our lives as well. Thanksgiving wasn't too long ago, and debate as you may about the initial conception of the holiday, it can just be a day to be thankful. Thankful for what you have. For what you once had. For those who have what you may not, and for knowing that you share something greater.

For every fire in this world there is damage and loss. But, at every fire there are also people working against it, trying to put it out. There are always the helpers; those who make an effort to help others who were hurt. And there is the hope that no matter what happens, whether the threat be natural or man-made, we will always have our humanity. There will always be those willing to stand against the fire so that others don't ever have to see it or feel its heat. This one shared thing, this inherently human quality, is no less than a form of love. From fire comes support and bravery. From tragedy can come love.

Love yourself, love your family, love your friends, love your significant other, even love the way the barista wrote your name on your coffee. Take the time to love and to enjoy life, however that may be. We all have our own small fires sometimes. And sometimes they feel much bigger than they really are. If one only allows themselves to look away from the fire for a moment, they may find a bucket of water nearby. Just take a second, just a moment, to recognize the good around you too.

Sincerely,

The Center of Vision Team



MOVIE REVIEW

THOR BY JARYD MASSARO RAGNAROK

PHOTO COURTESY OF DISNEY/MARVEL

MARVEL LANDS YET ANOTHER successful film in its massively interconnected cinematic universe with *Thor: Ragnarok*. In this third installment, Chris Hemsworth reprises his role as Thor, god of thunder and part-time Avenger. Thor finds himself stuck on an outlaw planet that pits its captives against one another in gladiatorial combat, while the powerful goddess Hela begins her mission to conquer his homeworld of Asgard.

This film is a major departure from the first two Thor movies, in both its visuals and tonality. *Ragnarok* manages to harken back to sci-fi movies of old while simultaneously bringing in familiar characters and storylines from more recent Marvel productions. The trailers preceding the release of this movie had me worried that Marvel had seen its success with *Guardians of the Galaxy* and was trying to do more of the same with its typically underwhelming *Thor* franchise.

However, I was pleasantly surprised to find that, while decidedly a comedy, it remained quite distinct from *Guardians*, especially in one area: the soundtrack. Whereas *Guardians* is known and revered for its use of retro pop music, *Thor* leaned heavily into its expertly composed soundtrack by Mark Mothersbaugh which uses harps, strings, brass, and most importantly, electronics to mash the movie's 80's sci-fi feel with its folky Norse origins. In much the same style as the popular Netflix show *Stranger Things*, the *Thor* theme gives off an eerie and emotionally triumphant vibe that kind of encapsulates the feeling of the movie.

In one particularly soft moment in the movie, the score gives an ancient and somber feeling with bagpipes playing slowly against rising strings to strongly imply that the scene is emotional. It would seem weird that such a contrasting tone



LEFT TO RIGHT:
HELA, VALKYRIE, THOR ON SAKAAR, HULK

can blend so well with the synth music throughout the majority of the film, but its uniqueness is what makes it work. The piece seems to belong more in the world of the first two *Thor* movies, conveying a connection to the original film while also implying the seriousness of the scene. It's a notable auditory cue, and one that works surprisingly well.

Visually, the film is on par with most Marvel movies with its heavy reliance on CGI. The effects are mostly seamless, with only a couple objects here and there that didn't quite fit into their surroundings (namely Hela's giant dog). However, such instances were few and far between, and with the immense scale and quantity of shots that required CGI, such minor faults can be excused. In fact, praise should be given to the VFX department for creating such a surreal-looking but totally believable world.

The use of colors throughout the film makes it a feast for the eyes. Every scene uses brilliant palettes that emphasize the bizarre, alien worlds that these characters inhabit. This is especially noticeable on the outlaw planet, Sakaar, which is a jumble of of space junk and various species from all over the galaxy. These colors were most likely inspired by video game levels from space-themed side-scrollers of decades past, which only further emphasize the film's retro vibe. Even the title card seemed to be a callback to old Sega games, looking like something ripped straight from an arcade.

That may actually be the perfect analogy for the entire movie: an arcade. It is essentially a playground of color, music,



“

**That may actually be
the perfect analogy
for the entire movie:
AN ARCADE.**

”

and comedy that filmmakers used to create something purely for the entertainment of their audiences. There's no deep philosophical brooding, there's no feeling of melancholy—it's just a fun ride to enjoy for a couple of hours.

Conversely, I will say that while the film is a lighthearted comedy and fully embraces it, there were some moments where it may have skirted on the border of trying too hard to be funny, losing some of the more emotional components of the story in the process. Most will probably forgive such complaints as the movie delivers plenty of action and comedic charm, but nevertheless it is an element that feels missing from the film.

Much of the film's comedy originates from the very talented cast themselves. Director Taika Waititi allowed the actors to improvise much of the movie's dialogue, with several of the scenes even being completely unscripted; a move that many studios probably wouldn't allow in such a large-scale and high budget production. But Marvel seems to be willing to try new things in order to keep audiences interested in its many sequel installments.

Ragnarok, a psychedelic, retro sci-fi comedy, gets my highest en-Thor-sement. **C**

PHOTOS COURTESY OF DISNEY/MARVEL



THE SIM BIG SHOW

ART AS AN EXPERIENCE

WRITTEN AND PHOTOGRAPHED
BY CARLEY BYERS

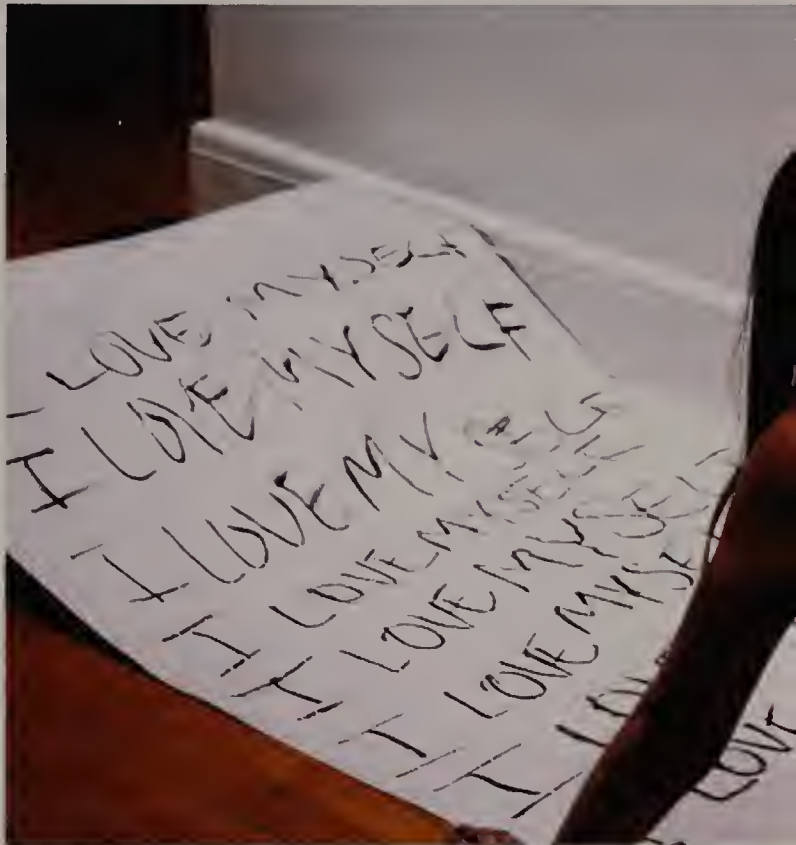
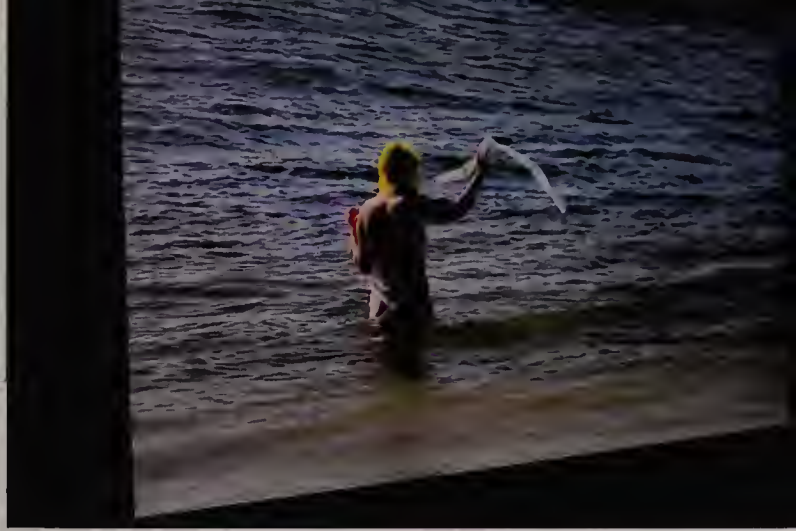


ART AS AN EXPERIENCE—it creates an opportunity for viewers to connect with the artwork through music, video, performance, and other sensory events, and is as unconventional as it is inspiring. This past November, viewers were able to experience this for themselves at the annual SIM Big Show. The night began with a gallery walk which allowed visitors to enjoy an abundance of pieces across various mediums.

The Godine Gallery was filled with fascinating work ranging from films playing on vintage televisions to floral mixed-media pieces. Also in the Godine, Dakota Shayne Deal presented a powerful live performance entitled, *I Love Myself*. The room was brimming with a sense of bustling energy. Just one room over in N181, however, the mood was much different. As soon as you entered the space, your attention was drawn to a large installation at the center of the room. Projected onto two fabric panels was a waterfall-like stream of blue lights, accompanied by the sound of rushing water. This projection piece by Chase Buckley instantly set the tranquil feel of the space. As you continued around the room, there were many exciting and interesting video-based works including Ashley Wasilewski's, *Thirty Three Minutes and Twenty Five Seconds in Cold Water*.

As you made your way out of the room and through the hallway, you were immersed in compelling collages and photographs such as the pieces created by Sam Russell, Thomas Mackie, and Hannah Young. SIM students then invited visitors to make their way up to the 3rd floor of the DMC for more exhibits. Upstairs, short films were projected on the wall and engaging installations invited you to interact with the work. Next began the beloved Pozen Show.

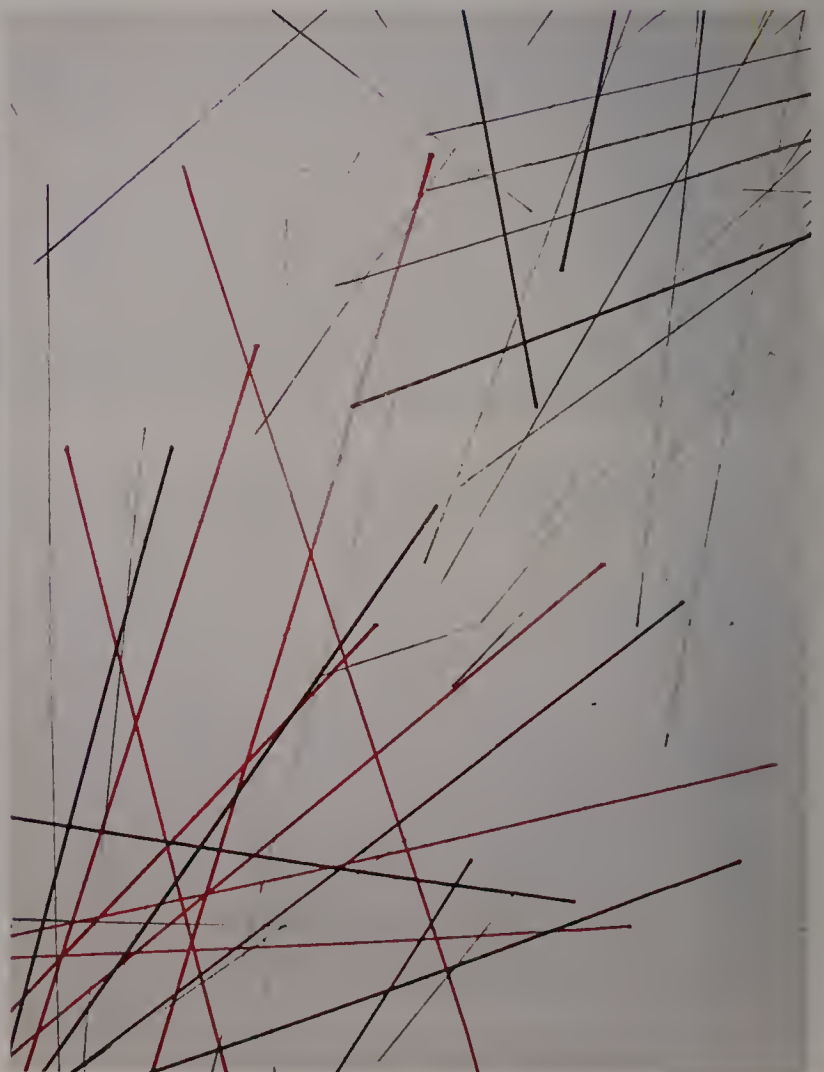
The performance started with a light display illuminating *Spoonfeild*, a playful replica of the *Rainfield* installation found in the DMC Atrium, followed by an introduction of the show's host. The lights then went out, and slowly a spotlight appeared as SIM major Emma Lucidi sang two beautiful yet haunting ballads. The show continued with a collaborative, large-scale braiding performance, an emotional dance duet, and a dramatically lit costume with a narrative. To close, Lids Bierenday silently led the entire audience to the Design and Media Center. In the heart of the DMC, performers stood inside a large square structure and recited MassArt policies while others wrapped the box in plastic wrap. It was a powerful way to end a night of truly experiential artistry. **C**

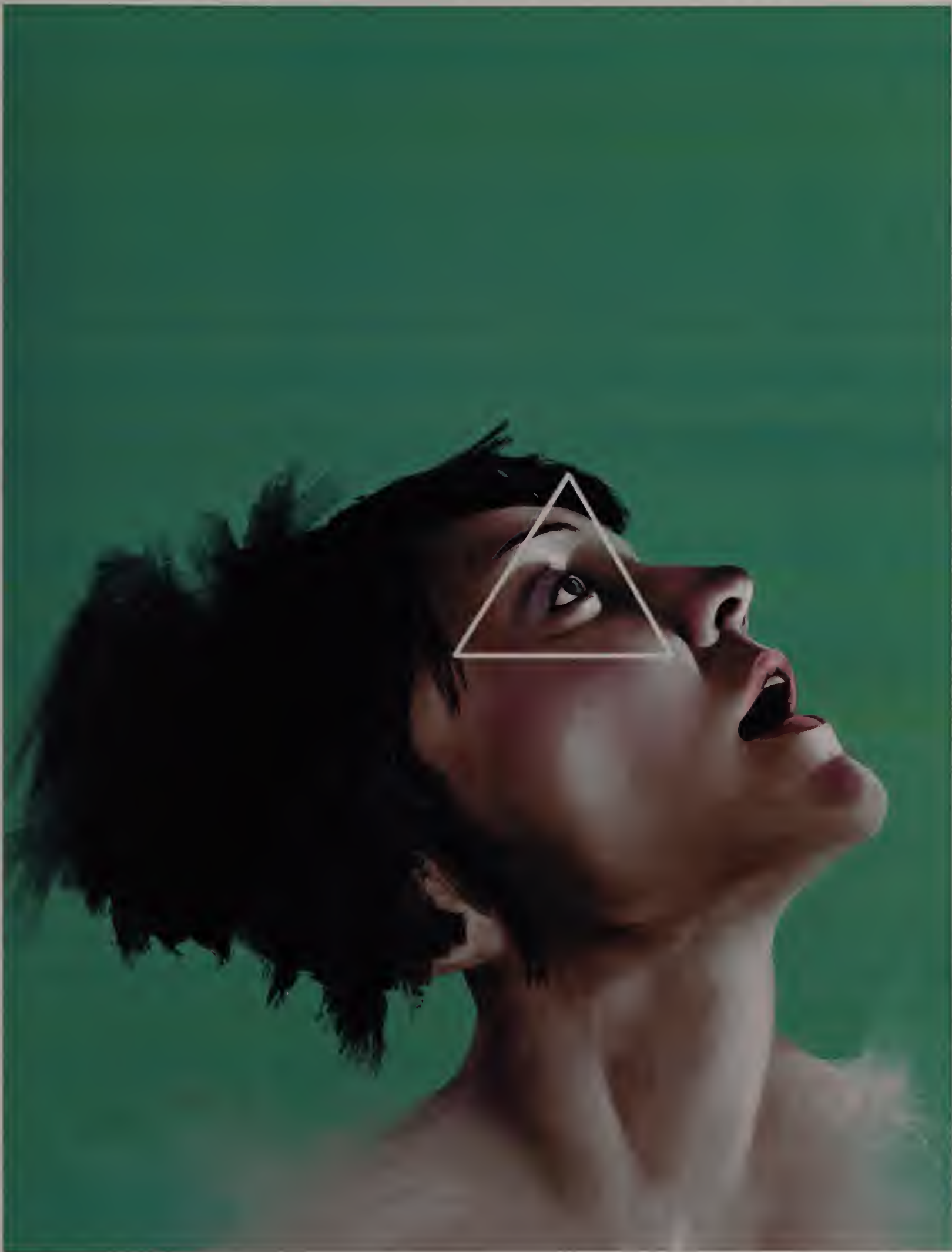


FROM TOP LEFT TO BOTTOM RIGHT

Stephanie Houten, Chase Buckley, Ashley Wasilewski, Dakota Shane Deal, Clan Dayman, Julia Lubiner, Forest Corner

STUDENT GALLERY







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7



8

WANNA SEE YOUR ART HERE TOO?

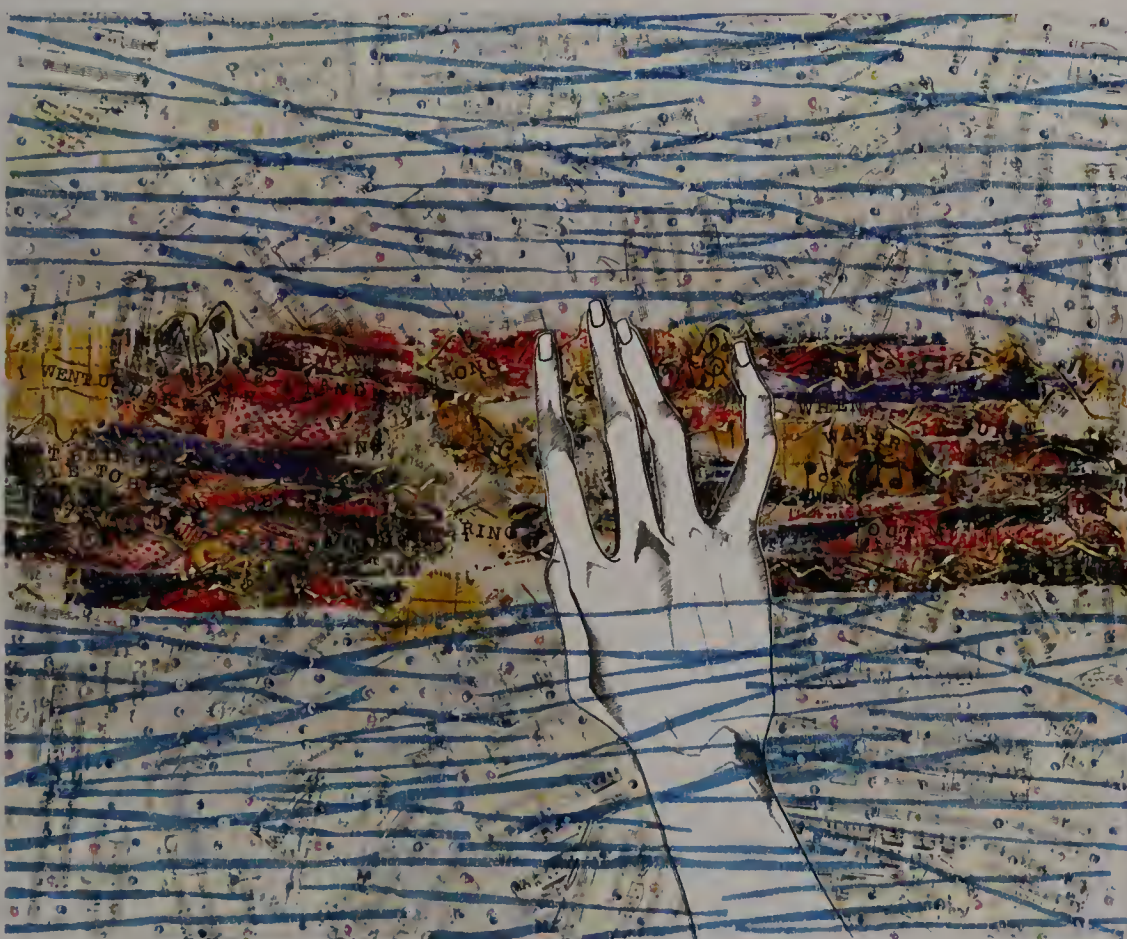
Email your work to snews@massart.edu and include your name, major, year of graduation, and the title of your piece.



9



10



11

- 1 "It's Too Cold For My Nose", Kaitlyn Holtzclaw, Illustration '20 2 "The Theme is Sensory Art", Sam Rosenberry, Film '20
 3 "The Airport Smells Like Rain", Kaitlyn Holtzclaw, Ceramics '18 4 "Nail Biting II", Brenna Arnold, Graphic Design '20
 5 "Sight", Elijah Watters, Illustration '18 6 "AntiGrav", Joanne Ruan, Illustration '18 7 "Dream Girl 1", Kaitlyn Holtzclaw,
 Illustration '20 8 "Nail Biting", Brenna Arnold, Graphic Design '20 9 "Awake", Jorge Jimenez, Illustration '18
 10 "Liquid Warmth", Finn Duffy, Illustration '20 11 "Underwater Sound", Nathaly Davis, Illustration '19

C I T

KEEPING
POST-HARDCORE
ALIVE



CITIZEN



WRITTEN & PHOTOGRAPHED

by Mikayla Ranson

BEFORE THE SHOW BEGAN, a line of dedicated fans waited outside Royale Boston, unbothered by the cold October night's breeze. Once inside the venue, a bright blue light circled the backdrop of the stage, setting off a chorus of cheers and hollers. The show would be worth the wait, as Mat Kerekes, Jake Duhaime, Ryland Oehlers, and Nick and Eric Hamm of the rock band Citizen gave the crowd everything they had waited for and more.

The band's performance stoked the crowd's energy; from their fast-paced opening song "Jet" to their closing song "The Summer," the fans moved with unwavering excitement. The concert was an intimate display of the relationship between the band and their supporters, as the crowd screamed the lyrics to the quick and downtempo "The Night I Drove Alone" to one another, displaying the utmost emotion in every word they sang. Fans clapped along to the beat of "Roam the Room," as the reverberating sensations of the bass shook the concert hall. Avid concert-goers know that a strong band-to-fan relationship is, in fact, the foundation of an artist's career—and Citizen and their fans perfectly demonstrated that in the brief two hours of their show.



**“I ran away from you,
and now something’s
killing me. You hang
me up as a souvenir
of what I couldn’t be.”**

THE NIGHT I DROVE ALONE

One of the many things about their set that stuck out to me was the unique lighting production of the stage, which was especially vivid during their song “Sleep.” The slow and steady start of the song was accompanied by bold purple lights, dramatically illuminating the band members and their audience. As the beat grew stronger and the band sang “Do you sleep anymore?”, the purple lights began to strobe, each flash corresponding with each hit of the drum and each strum of the guitar. Each song on the setlist had its own unique appearance; for example, their performance of “Cement” was followed by an orange and red light show.

As the show neared the end, lead singer Mat Kerckes set a slower, softer tone by bringing out a piano and exhibiting just another one of his many musical talents with a performance of their song “Yellow Love.” His captivating vocals were further emphasized by the accompanying guitars and drums,



which now played at a much quieter tone than the rest of the songs that night. Mat's vocals were met with the crowd's own voices, which could be heard gently but proudly reciting each lyric over the ambient music. Mat continued to play the piano for "How Does It Feel?", a similarly slower song, but with a much more prominent beat. The five band members closed the show with a fan favorite: "The Summer." The strobe lights flashed once again, as fans danced and jumped to the rhythm of the final song.

The show was a success. The entire production was beautifully designed; from the colored stage lights that reacted to each song, to the raw emotion and energy in each note that was sung. Citizen put on an amazing show for their audience. From the very first beat, the entire venue was entranced by their sounds and visuals. Mat, Jake, Ryland, Nick, and Eric put on a show that is very much worth seeing again. **C**



Citizen's newest album, *As You Please*, is available for streaming everywhere.

REVIEWING THE VENUE

ROYALE BOSTON

Located in downtown Boston on Tremont Street, Royale is a popular venue for music events. With its lavish, multi-level interior full of embroidery, chandeliers, and eye-catching architecture, Royale might seem like a venue that only caters to a specific kind of crowd and music style, but it really welcomes music fans of all genres with open arms. While the venue is actually a nightclub, it also doubles as a concert hall that hosts a wide variety of touring bands and artists.

